

Peterson C. William

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How a Blind Man Memorizes.

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By C. WILLIAM PETERSON

BEING blind, I find it necessary to memorize everything I play. So with me memorizing becomes a vital subject. All good teachers require that their pupils memorize; but some, unfortunately, leave them to their own devices regarding the method to be employed. The result is that many otherwise excellent students are branded as failures in their musical surroundings.

In memorizing, one must first study the construction of a composition, thereby becoming familiar with the thematic material and its development.

When this is done, the student may proceed to memorize, taking each hand separately. This is done because of the difficulties of piano technic. Theoretically, it might be better to memorize the melody

and accompaniment separately, or the voices separately, depending on the nature of the composition.

The first phrase should be learned, which is generally about two measures. Then the second phrase should follow and the two be combined. This completes the first section. After this the second section may be memorized the same way as the first. The first period is now complete and we have arrived at an agreeable stopping place.

A little work along this line can be done every day by the busiest students and even by teachers who ~~haven't~~ let their repertoires decay.

We do not expect the actor to read his lines on the stage from a printed book; so the musician should likewise do all his public playing from memory.

"The songs of musicians are able to change the feelings and conditions of a state." —CICERO.

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